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ABSTRACT

This self-study program for the high-school level contains lessons on: What to Look for in Narrative Writing, Interpreting Figurative Writing, Keeping Track of the Subject in Writing, and Reading Literature for Understanding. Each of the lessons concludes with a Mastery Test to be completed by the student. (DB)

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ADVANCED GENERAL EDUCATION PROGRAM

A HIGH SCHOOL SELF-STUDY PROGRAM

WHAT TO LOOK FOR IN NARRATIVE WRITING

LEVEL: II

UNIT: 6

LESSON: 1

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How many times in your life has someone said something to you, and you went away thinking, "I wonder what he meant by that?" Often when someone speaks, you understand all the words that he uses and yet the full meaning of what he has said seems unclear. This is because you have failed to interpret what has been said.

It is the same in literature. Two people reading the same book may find that the book has a different meaning for each of them. In other words, each has interpreted the book in a different way.

The following passage, written by an eighteen year-old boy from Harlem in New York City, shows how the same passage may be interpreted in several different ways.

INFLUENCES OF HARLEM
by James Glover

Harlem represents a great influence on our young black children today. People who are not living in this ghetto can't really understand how great this influence is. For instance, by the time he reaches the age of eleven, the average Harlem child knows all about dope, marijuana, LSD, and barbituates, and has more than likely experienced two of them. He has also learned who he is and who the white man is, and what the white man has and what he himself doesn't have. He also knows about prostitution, gambling, hustling, numbers, and killing and has decided that one day he too will be a part of this. This is a way of life that means easy money and little work. The reason he knows about all these things is because he comes in contact with them everyday.

These are the things that a Harlem child sees every day because these are the things that his father puts here for him to see.

The reason for this is because there is very little education among the elders. Therefore, there is no one to set an example of what an educated black man can accomplish for himself. I stress the word 'self" because the black people who do get an education always leave the ghetto and use their education to build new lives on the outside. Therefore, our children can't really see education at work around them in everyday experiences.

Now this is the reason why I say that people who do not live in Harlem can't really understand Harlem because they do not live among the influences that are Harlem. All they can do is stand on the outside and look in and try to figure out what's really happening. I feel that most of the outsiders really do not want to come in. They would rather judge the book by its cover.

* * *

On first look, we may want to say that this passage is simply a description of what life in Harlem is like. Such an interpretation would not really be wrong. However, there is more to what the author is trying to say. We could also say that the author is trying to show how much he dislikes the way in which Harlem influences its children. But this would not show full understanding of the essay either because this would imply that the author has no feeling about Harlem's influences. It would imply that the author makes no judgment about the influences he describes.

The author makes a judgment in his essay. He makes a judgment about the kind of people who look at Harlem from the outside and think that they can understand what Harlem is all about, how it influences the lives of the people who grow up there. He also makes a judgment about the people who grow up in Harlem and leave it. He's saying that educated people in Harlem owe something to their community, that they are the ones who have the most to give to it.

You can see how easy it is to overlook the total meaning of a passage. You can also see how important it is to fully understand what the author is trying to say. "But," you might say, "maybe I didn't understand the whole thing -- so what? I sort of knew what the author was talking about." But would there be any point in talking to someone if you only "sort of" knew what he was talking about? When you see a movie or watch television or read a magazine, what good is it if you only half understand what's going on?

The same principle applies to reading literature. What is the point of reading anything if you only "sort of" understand it? The following lessons will help you to really understand what you read. You'll be surprised how much more you personally can get out of reading if you understand what the author is trying to say.

Time completed _____

PANEL 1

The Swede stalked over to the table, and laid his hand upon the shoulder of the gambler. "How about this?" he asked wrathfully. "I asked you to drink with me."

The gambler simply twisted his head and spoke over his shoulder. "My friend, I don't know you."

"Oh, hell!" answered the Swede, "come and have a drink."

"Now my boy," advised the gambler, kindly, "take your hand off my shoulder and go away and mind your own business." He was a little slim man, and it seemed strange to hear him use this tone of heroic patronage to the burly Swede. The other men at the table said nothing.

"What! You won't drink with me, you little dude? I'll make you, then! I'll make you!" The Swede had grasped the gambler frenziedly at the throat, and was dragging him from his chair. The other men sprang up.

1. PREVIEW FRAME Reading a work of literature is a different experience for every reader. To someone who merely runs his eyes unthinkingly over the words, a passage tells the barest of stories. To the reader who is on the alert, whose eyes are on the lookout for everything that is going on, the same words reveal a richness of meaning. In this section you will learn to ask questions of the paragraphs you read, and to find the answers to these questions. In this way what you read will become more meaningful to you. NO RESPONSE REQUIRED	GO ON TO THE NEXT FRAME
2. One of the first questions you ask yourself when you begin reading a short story or a novel is, "Where is the scene taking place?", "Where is the story happening?" If you cannot answer this question, you probably will not be able to follow what is going on. REFER TO PANEL 1 There are several clues in this passage as to where the scene is set. Men are sitting around a table. The men in the room do not all know each other. One man invites another for a drink. A fight breaks out. All of the above indicate that the story takes place at a: ☐ bar ☐ high class restaurant ☐ private party ☐ public park	bar

3. REFER TO PANEL 1 It is important to understand <u>where the story is taking place</u>. Another important fact to get straight is <u>the relationships between the people</u> in the story. Which line of the passage indicates the relationship between the Swede and the gambler? _____ From the actions of the other men at the table, you would guess that they are: ☐ friends of the Swede ☐ also gamblers ☐ businessmen ☐ none of the above	line 5 none of the above
4. When reading to understand a passage, you should ask yourself these three questions: 1. Where is the story taking place? 2. What are the relationships of the people involved? 3. What is the action? (What is happening?) Below are answers to these questions asked of PANEL 1. REFER TO THE PANEL if you need to and WRITE the number of the question beside the sentence which answers it: _____ in a bar _____ the Swede feels insulted by the gambler. His reaction may cause a fight _____ the Swede is a stranger to all the men at the table _____ the other men at the table are not involved in the argument	1 3 2

5. REFER TO PANEL 1 Another important question to try to answer when reading a story is, "What is the <u>background</u> the reader is expected to assume?", "What can one imagine to have happened before the first line of the story takes place?" LOOK AT lines 2 and 3 of the story. It is clear that at the moment the story begins: ☐ the Swede is for the first time inviting the gambler to have a drink with him ☐ the Swede has already invited the gambler to drink with him and his invitation has been ignored ☐ the Swede and the gambler have already had a huge fight ☐ the Swede has introduced himself to the gambler When the story begins, what mood is the Swede in? _____	the Swede has already . . . He is angry. (or equivalent response)
6. REFER TO PANEL 1 You now know the feelings of the Swede towards the gambler. What about the feelings of the gambler towards the Swede? From the reaction of the gambler to the Swede in lines 4 and 5, it seems as if he: ☐ feels very friendly toward the Swede ☐ is very afraid of the Swede ☐ is angry at the Swede ☐ is calm and unafraid of the Swede	is calm and unafraid of the Swede

PANEL 2

It was a rather dingy night, although a fair number of stars were out. The big mate was at the wheel, and he had her pointed at a star and was holding her straight up the middle of the river. The shores on either hand were not much more than half a mile apart, but they seemed wonderfully far away and ever so vague and indistinct. The mate said:

"We've got to land at Jones's plantation, sir."

The vengeful spirit in me exulted. I said to myself, "I wish you joy of your job, Mr. Bixby; you'll have a good time finding Mr. Jones's plantation on such a night as this; and I hope you never will find it as long as you live."

Mr. Bixby said to the mate:

"Upper end of the plantation, or the lower?"

"Upper."

"I can't do it. The stumps here are out of water at this stage. It's no great distance to the lower, and you'll have to get along with that."

"All right, sir. If Jones don't like it, he'll have to lump it, I reckon."

And then the mate left. My exultation began to cool and my wonder to come up. Here was a man who not only proposed to find this plantation on such a night, but to find either end of it you preferred. I dreadfully wanted to ask a question, but I was carrying about as many short answers as my cargo-room would admit of, so I held my peace. All I desired to ask Mr. Bixby was the simple question whether he was ass enough to really imagine he was going to find that plantation on a night when all plantations were exactly alike and all of the same color. But I held in.

7. CHECK all the questions you have answered about the passage on Panel 1. ☐ Where is the story taking place? ☐ What are the relationships of the people involved? ☐ What is the action, what is happening? ☐ What are the feelings and attitudes of the people involved? ☐ What has taken place before the story begins? ☐ What will happen next?	Where is the story taking place? What are the relationships . . . What is the action, what . . . What are the feelings and . . . What has taken place before . . .
8. REFER TO PANEL 2 Although it is never stated directly, you can infer from the surroundings described and from the characters where this scene takes place. Where does this scene take place? _____ What part of the day is it? _____,	 on a boat/on a river nighttime
9. REFER TO PANEL 2 The next move is to identify the characters. It is clear that Mr. Bixby is: ☐ in a position of authority compared to the narrator ☐ on an equal footing with the narrator ☐ trying to win the approval of the narrator	 in a position of authority . . .

10.

REFER TO PANEL 2

The passage does not always make it clear who is talking. In order to keep the voices straight, you must constantly be listening to what is being said. This will help you know who is speaking.

In line 18, the word "sir" indicates that:

- ☐ Mr. Bixby is talking to the mate
- ☐ the mate is talking to Mr. Bixby
- ☐ the mate is talking to the narrator
- ☐ the narrator is talking to Mr. Bixby

the mate is talking to Mr. Bixby

11.

REFER TO PANEL 2

What are the attitudes of the characters toward one another?

The narrator's attitude toward Mr. Bixby is one of:

- ☐ affection and admiration
- ☐ dutiful obedience
- ☐ indifference
- ☐ spitefulness but admiration

spitefulness but admiration

Lines 18 and 19 indicate that the mate's attitude toward Mr. Bixby is one of:

- ☐ friendly humor
- ☐ rebelliousness
- ☐ respectful obedience
- ☐ scorn

respectful obedience

PANEL 3

The three men stood awkwardly before her till Haskett stepped forward with his air of mild obstinacy. "I'm sorry to intrude; but you appointed five o'clock ---" he directed his resigned glance to the time-piece on the mantel.

She swept aside their embarrassment with a charming gesture of hospitality.

"I'm so sorry -- I'm always late; but the afternoon was so lovely." She stood drawing off her gloves, propitiatory and graceful, diffusing about her a sense of ease and familiarity in which the situation lost its grotesqueness. "But before talking business," she added brightly, "I'm sure everyone wants a cup of tea."

She dropped into her low chair by the tea-table, and the two visitors, as if drawn by her smile, advanced to receive the cups she held out.

She glanced about for Waythorn, and he took the third cup with a laugh.

12. REFER TO PANEL 3 Apparently this scene is taking place in a: ☐ bedroom ☐ garden ☐ living room ☐ kitchen In line 8 the speaker is addressing herself to: ☐ all three men ☐ herself ☐ Haskett ☐ nobody in particular The attitude of the hostess is one of: ☐ anger at the intrusion of the men ☐ calmness and confidence ☐ happiness and excitement ☐ nervousness and embarrassment	living room all three men calmness and confidence
13. PREVIEW FRAME Many stories that you read revolve around a relationship between characters. The relationship may remain the same or it may change during the story. The story may describe how a character changes, learns more about himself through his relationships with other people, and learns more about other people. In order to follow the story you must be able to piece together the roles of each of the characters. In the following section you will learn how to pick out the signs that tell you what is going on among the characters in a story. Again you will learn how to ask questions and find the answers in the words you read. NO RESPONSE REQUIRED	GO ON TO THE NEXT FRAME

PANEL 4

I met a traveller from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert . . . Near them, on the sand,
Half sunk, a shattered visage* lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read·
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed:
And on the pedestal** these words appear:
"My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!"
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.

*Visage means face.

**A pedestal is a base upon which something stands.

14. Sometimes all you need is a few short lines to give you an idea of what is going on between two characters. "Oh, sir, if you want me to give all my property to you, I will, I will." Howe looked at the red-haired man in amazement. "I will, I will. Everything that I've ever worked for. This mustn't happen." What is going on between the red-haired man and Howe? _____ What is Howe's attitude? ☐ He doesn't quite understand what is happening. ☐ He is friendly and kind to the man. ☐ He is very embarrassed. ☐ He is vigorously opposed to the man.	The red-haired man is begging Howe for something. (or equivalent response) He doesn't quite understand . . . .
15. REFER TO PANEL 4 Some passages are much more complex and must be read very carefully. There are four characters involved in this passage: the narrator, a traveller, a sculptor, and a king. READ the passage carefully to see what the connections among them are. Which is the only line in which the narrator appears? _____ Who speaks for the most part in the passage? _____ What is the name of the king? _____	line 1 the traveller Ozymandias

16. REFER TO PANEL 4 Where does the scene that the traveller describes take place? _____ The traveller describes how he came across a(n): ☐ abandoned hut ☐ broken statue ☐ magnificent monument ☐ story about a king Where does the traveller find the words quoted in lines 9 and 10? _____	in a desert broken statue on the pedestal of the statue (or equivalent response)
17. REFER TO PANEL 4 The main character in this poem is Ozymandias. The poem reveals him to us in two different lights. First read lines 4 and 5 which describe the King's face as it appeared in the sculpture. The face is: ☐ handsome and refined ☐ proud and imperious ☐ relaxed and at ease ☐ soft and friendly Now read the inscription on the pedestal. Ozymandias' words are: ☐ brave ☐ instructive ☐ respectful ☐ scornful Which 3 lines of the poem best show off the present state of the statue of Ozymandias in contrast to the condition of the King when he was alive? ☐ lines 1-3 ☐ lines 4-6 ☐ lines 8-10 ☐ lines 12-14	proud and imperious scornful lines 12-14

14

18.

REFER TO PANEL 4

Remember that the speaker throughout most of this poem is the traveller. We are being shown the desert sight through his eyes -- as he experienced it. He has learned something from it.

READ lines 3-7.

According to the traveller the expression on the face of the statue:

- ☐ is a figment of the sculptor's imagination
- ☐ is a true replica of the facial expression of Ozymandias
- ☐ resulted from the bungling attempts of an unskillful sculptor

is a true replica of the facial . . .

To the traveller the wreck of the statue represents the:

- ☐ futility of human power and glory
- ☐ lonely isolation of the desert
- ☐ unbounded pride of mankind
- ☐ unreliableness of wood and stone

futility of human power and glory

PANEL 5

Gatsby walked over and stood beside her.

"Daisy, that's all over now," he said earnestly. "It doesn't matter any more. Just tell him the truth -- that you never loved him -- and it's all wiped out forever."

She looked at him blandly. "Why -- how could I love him -- possibly?"

"You never loved him."

She hesitated. Her eyes fell on Jordan and me with a sort of appeal, as though she realized at last what she was doing -- and as though she had never, all along, intended doing anything at all. But it was done now. It was too late.

"I never loved him," she said, with perceptible reluctance.

"Not at Kapiolani?" demanded Tom suddenly.

"No."

"Not that day I carried you down from the Punch Bowl to keep your shoes dry?" There was a husky tenderness in his tone." . . . Daisy?"

"Please don't." Her voice was cold, but the rancor was gone from it. She looked at Gatsby. "There, Jay," she said -- but her hand as she tried to light a cigarette was trembling. Suddenly she threw the cigarette and the burning match on the carpet.

"Oh, you want too much!" she cried to Gatsby. "I love you now -- isn't that enough? I can't help what's past." She began to sob helplessly. "I did love him once -- but I loved you too."

Gatsby's eyes opened and closed.

"You loved me <u>too</u>?" he repeated.

"Even that's a lie," said Tom savagely. "She didn't know you were alive."

The words seemed to bite physically into Gatsby.

"I want to speak to Daisy alone," he insisted. "She's all excited now."

"Even alone I can't say I never loved Tom," she admitted in a pitiful voice. "It wouldn't be true."

19.

REFER TO PANEL 5

The narrator of this passage is:

- ☐ Gatsby
- ☐ Jordan
- ☐ Tom
- ☐ none of these

none of these

Gatsby appeals to Daisy to assert that she:

- ☐ does not love Tom anymore
- ☐ loves him
- ☐ never loved Tom

never loved Tom

By the end of the passage Daisy's state has changed from:

- ☐ anger to friendliness
- ☐ calm to agitated
- ☐ hatred to affection
- ☐ indifference to concern

calm to agitated

20.

PREVIEW FRAME

Not every passage in literature describes an action or a scene. Often an author lets you get to know a character or even a scene <u>through thoughts</u> rather than through actions or speech.

In the following section you will read selections in which characters, so to speak, "think out loud." From listening to the character's thoughts you should be able to figure out something about the situation the character is in.

NO RESPONSE REQUIRED

GO ON TO THE NEXT FRAME

PANEL 6

At the mid hour of night, when stars are weeping, I fly
To the lone vale we loved, when life shone warm in thine eye
And I think that, if spirits can steal from the regions of air
To revisit past scenes of delight, thou wilt come to me there
And tell me our love is remember'd, even in the sky!

PANEL 7

I was torn between anxiety (I went to Sunday School and knew already about morality; Judge Bay, a crabby old man who loved to punish sinners, was a friend of my father's and once had given Jack a lecture on the criminal mind when he came to call and found Jack looking up an answer in his arithmetic book) and excitement over the daring invitation to misconduct myself in so perilous a way. My life, on reflection, looked deadly prim; all I'd ever done to vary the monotony of it was to swear. I knew that Lottie Jump meant what she said -- that I could have her friendship only on her terms (plainly, she had gone it alone for a long time and could go it alone for the rest of her life) -- and although I trembled like an aspen and my heart went pitapat, I said, "I want to be pals with you, Lottie."

21. REFER TO PANEL 6 (Page 18) In this poem the poet is describing his thoughts. It is obvious that the thoughts come to the poet at a particular time and in a particular place. At what time does the poet think about his love returning? _____ Where does he go to pursue his thoughts? _____	midnight (or equivalent response) a lonely vale (or equivalent response)
22. REFER TO PANEL 7 (Page 19) Here again is someone describing his reflections. What had just happened to the narrator of this passage? ☐ He and Lottie Jump had had a fight. ☐ He had decided to take up swearing. ☐ He had just received a daring offer of friendship. ☐ He had just returned from Sunday School. The narrator's attitude toward Lottie Jump is one of: ☐ admiration and dislike ☐ fear and desire ☐ indifference and desire ☐ scorn and dislike In the end the narrator: ☐ backs down in fear ☐ gives in to his desires ☐ goes home and does his homework ☐ thinks better of what he was about to do	He had just received a . . . . fear and desire gives in to his desires

PANEL 8

I was in no humor to enjoy good company. I could neither eat nor talk; my soul was sore with grief and anger, and the weight of my double sorrow was intolerable. I sat with my eyes fixed upon my plate, counting the minutes, wishing at one moment that Valentin would see me and leave me free to go in quest of Madame de Cintre and my lost happiness, and mentally calling myself a vile brute the next, for the impatient egotism of my wish. I was very poor company, and even my acute preoccupation did not prevent me from reflecting that my companions must be puzzled to see how poor Bellegarde came to take such a fancy to a taciturn Yankee that he must needs have him at his deathbed.

23.

REFER TO PANEL 8

The narrator in this passage is:

- ☐ about to see a dying man
- ☐ preparing to solve a mystery
- ☐ sitting in a restaurant
- ☐ waiting to meet a friend

about to see a dying man

The narrator is a(n):

- ☐ American
- ☐ Frenchman
- ☐ Swede
- ☐ impossible to tell

American

The narrator's impatience is due to the fact that:

- ☐ he has no liking for Valentin
- ☐ he is embarrassed before his companions
- ☐ he is not at all hungry
- ☐ he wants to be off to recover his lover

he wants to be off to recover . . .

Time completed _____

YOU HAVE NOW FINISHED THE FIRST PART OF THIS LESSON. WRITE DOWN THE TIME. THEN, AFTER YOU HAVE REVIEWED THE MAIN IDEAS IN THE FOLLOWING SUMMARY, TAKE THE MASTERY TEST AT THE END OF THE BOOKLET.

What is Happening	When you read a story, a play, or a poem, ask yourself these questions. They will help you interpret what is going on.

1. Where is the story or action taking place?
2. What are the relationships of the people involved?
3. What is happening?
4. What are the feelings and attitudes of the people involved?
5. What has taken place before the story begins?
6. What will happen next?

> EXAMPLE: The Swede stalked over to the table, and laid his hand upon the shoulder of the gambler. "How about this?" he asked wrathfully. "I asked you to drink with me."
>
> The gambler simply twisted his head and spoke over his shoulder. "My friend, I don't know you."
>
> "Oh, hell!" answered the Swede, "come and have a drink."
>
> "Now my boy," advised the gambler kindly, "take your hand off my shoulder and go away and mind your own business." He was a little slim man, and it seemed strange to hear him use this tone of heroic patronage to the burly Swede. The other men at the table said nothing.
>
> "What!" You won't drink with me, you little dude? I'll make you, then! I'll make you!" The Swede had grasped the gambler frenziedly at the throat, and was dragging him from his chair. The other men sprang up.

1. Where is the story taking place? The story is set in a bar.
2. What are the relationships of the people involved? The men at the table are probably friends of the gambler. The Swede is a stranger to the gambler and probably to the other men at the table.
3. What is happening? The Swede has invited the gambler to drink with him. The gambler has refused and told the Swede to leave.
4. What are the feelings and attitudes of the people involved? The Swede is defensive, insulted, and angry at being brushed off. The gambler is calm and confident. He seems almost contemptuous of the big burly man.

5. What will happen after this passage?
There may be a fight. Since the Swede is big and the gambler is small, it would seem the Swede would win. However, the gambler may do something unexpected. Or perhaps the other men at the table will step in to stop the fight, or to help the gambler.

Character Development

When you read a story, play or poem that describes characters' relations to one another or the development of one important character, ask yourself these questions:

1. Who are the characters? Which is most important?
2. Where is the scene or story taking place?
3. Through which character's eyes do we see the scene?
4. How do the characters change? What do they learn about others? about life? about themselves?

EXAMPLE:

I met a traveler from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert . . . Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed:
And on the pedestal these words appear:
"My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!"
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.

1. Who are the characters? Which one (or ones) is most important? The characters are a narrator, a traveler, a sculptor, and a king. Of these the king and the traveler hold most of our attention.
2. Where does the scene take place? It takes place in the desert.
3. Through which character's eyes do we see the scene? First we see the king through the sculptor's eyes. More important, we see the whole scene through the traveler's eyes. He sees what the

passage of time has done to the statue and to the king's glory.

4. How do the characters change? What do they learn about others? about life? about themselves? The traveler learns something about life. The statue of the proud conquerer in the barren desert represents for him the futility of human power and glory, which is bound to change and decay.

MASTERY TEST

Time started _____

NOTE: Skip next two pages to get to page 27.

Father and Mother woke, and Mother smiled, but only for an instant. As she looked at me her face changed. I knew that look; I knew it only too well. It was the same she had worn the day I came home from playing hookey.

"Larry," she said in a low voice, "where did you get that gun?"

"Santa left it in my stocking, Mummy," I said trying to put on an injured air, though it baffled me how she guessed that he hadn't.

"He did, honest."

"You stole it from that poor child's stocking while he was asleep." she said, her voice quivering with indignation. "Larry, how could you be so mean?"

"Now, now, now," Father said deprecatingly, "'tis Christmas morning."

"Ah," she said with real passion, "It's easy it comes to you. Do you think I want my son to grow up a liar and a thief?"

"Ah, what thief, woman?" he said testily. "Have sense, can't you?" He was as cross if you interrupted him in his benevolent moods as if they were of the other sort, and this one was probably exacerbated* by a feeling of guilt for his behavior of the night before. "Here, Larry," he said, reaching out for the money on the bedside table, "Here's sixpence for you and one for Sonny. Mind you don't lose it now!"

But I looked at Mother and saw what was in her eyes. I burst out crying, threw the popgun on the floor, and ran bawling out of the house before anyone on the road was awake. I rushed up the lane behind the house and threw myself on the wet grass.

I understood it all, and it was almost more than I could bear; that there was no Santa Claus, as the Dohertys said, only Mother trying to scrape together a few coppers from the housekeeping; that Father was mean and common and a drunkard, and that she had been relying on me to raise her out of the misery of the life she was leading. And I knew that the look in her eyes was the fear that I, like my father, should turn out to be mean and common and a drunkard.

*Exacerbated means irritated or annoyed.

1. The narrator in this story is:

   a. ☐ Larry

   b. ☐ Mother

   c. ☐ Sonny

   d. ☐ not in the story

2. The first part of the story takes place in a:

   a. ☐ bedroom

   b. ☐ garden

   c. ☐ kitchen

   d. ☐ living room

   Where does the last paragraph of the story take place? _____

3. Lines 17 to 20 give you information about:

   a. ☐ where the story is taking place

   b. ☐ Larry's mother's attitude toward his father

   c. ☐ what is going to happen to Larry

   d. ☐ Larry's father's character

4. The passage depicts Larry's mother mainly as being:

   a. ☐ bent on insulting Larry's father

   b. ☐ favoring Sonny over Larry

   c. ☐ hateful of thieves and liars

   d. ☐ terrified of having her hopes disappointed

5. In this passage Larry moves from:

a. ☐ innocence to understanding

b. ☐ anger to joy

c. ☐ love to hatred

d. ☐ lying to honesty

I wandered back to the divan and seated myself on the other side, in view of the great canvas on which Paul Veronese had depicted the marriage-feast of Cana. Wearied as I was, I found his representation entertaining; it had an illusion for me; it satisfied my conception, which was ambitious, of what a splendid banquet should be.

6. In what setting did the narrator experience what he describes above?

   a. ☐ at a banquet

   b. ☐ at a wedding

   c. ☐ in an art gallery

   d. ☐ in a restaurant

7. The narrator enjoyed the experience because:

   a. ☐ he enjoyed being with lots of people

   b. ☐ he had been fresh and eager to see something new

   c. ☐ he was in a jovial mood

   d. ☐ it was pleasing to his imagination

8. The narrator thinks of himself as being a:

   a. ☐ down-to-earth simple person

   b. ☐ man with a very fanciful mind

   c. ☐ tired out old man

   d. ☐ true appreciator of the arts

Time completed _____

WHEN YOU HAVE FINISHED THIS TEST, WRITE DOWN THE TIME. THEN TAKE THE LESSON TO YOUR INSTRUCTOR OR HIS ASSISTANT FOR CHECKING. WAIT UNTIL THE LESSON IS APPROVED BEFORE GOING ON TO THE NEXT LESSON.

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ADVANCED GENERAL EDUCATION PROGRAM

A HIGH SCHOOL SELF-STUDY PROGRAM

INTERPRETING FIGURATIVE WRITING

LEVEL: II

UNIT: 6

LESSON: 2

U.S. DEPARTMENT OF LABOR
MANPOWER ADMINISTRATION, JOB CORPS
NOVEMBER 1969

U.S. DEPARTMENT OF LABOR
MANPOWER ADMINISTRATION, JOB CORPS
NOVEMBER 1969

1. In the last lesson, you learned that you can gain more understanding of literature by asking and answering questions while you read. Another way to gain understanding is to restate in new words what you have read. By doing this, you often come to see what the author is trying to express more clearly. He may have been able to capture a feeling or communicate a thought by using an image or a phrase that says in a few words what otherwise may take a sentence. In the following lessons, you will learn to focus on and restate an image, a phrase and finally, the whole passage in order to understand more clearly what the author means. NO RESPONSE REQUIRED	GO ON TO THE NEXT FRAME
2. READ this poem: All lovely things will have an ending, All lovely things will fade and die And youth, that's now so bravely spending, Will beg a penny by and by. A restatement of this poem is that youth lasts only for a short time as do all lovely things. The young have a lot of energy to spend, but eventually they will be in a position that is quite the opposite. They will not be rich with energy and vigor; they will be poor in strength and vitality. The poet gets this across by using the image of money. The words used to build that image are underlined for you. By using the word "penny" in line 4, the poet makes more vivid his idea that: ☐ people are generous to the old ☐ people do not change much when they grow old ☐ youth does not care about anything ☐ youth will eventually become poor	youth will eventually become . . .

3.

In the poem below, the author's thought is based on his descriptions of winter and summer. Winter is barren and summer is bright. He goes on, however, to associate or relate these facts about seasons to emotional states.

> Sometimes hath the brightest day a cloud
> And after summer evermore succeeds
> Barren winter, with his wrathful nipping cold
> So cares and joys <u>abound</u>, as seasons fleet.

A restatement of this poem is that cares and joys are compared to the seasons to show that:

- ☐ feelings are regular
- ☐ good feelings always come together
- ☐ pleasant feelings usually happen in the summertime
- ☐ people experience contrasting feelings

people experience . . .

The metaphor of comparing feelings to the seasons is expanded in the poem. "Sometimes hath the brightest day a cloud" most nearly means:

- ☐ bad emotions always follow good ones
- ☐ emotions are often mixed
- ☐ a pleasant emotion cannot last
- ☐ you can never be sure of your feelings

emotions are often mixed

4.

In this poem, the author uses an image, this time of a bird, to describe a <u>feeling</u>. Be careful not to confuse literal and figurative language. In line 3, bird is used literally; in line 10, it is used figuratively.

Everyone suddenly burst out singing;
And I was filled with such delight
As <u>prisoned birds must find in freedom</u>,
Winging wildly across the white
Orchards and dark-green fields; on--on--
and out of sight,
Everyone's voice was suddenly lifted,
And beauty came like the setting sun.
My heart was shaken with tears, and horror
Drifted away. . . Oh, but <u>everyone</u>
<u>Was a bird</u>, and the song was wordless--the
singing will never be done.

Lines 9 - 11, starting, "Oh, but everyone. . ." can best be restated as meaning:

- ☐ if you start to sing, you will forget your troubles
- ☐ nobody was really singing, it was all in his imagination
- ☐ the people he was with were pretending to be birds
- ☐ the people who were singing felt free

the people who were singing . . .

5.

Benjamin, with rubber skin cracks
Filled with softness and hollow
Places of new young-pink with
Happy times and poor thing not
Knowing why,
Little man sleepy, sucks his smiles
Inside while melon wet eyes raining
Around the room. Little man knows not
But will in the calendar pages to come
Know of hard crusty places.

The bus station smell of living that is
over the sky now.
Benjamin, little son grows big and
Daylight, golden yellow days can see
Inside his face and he can see when
The sun's rays touch.
Little man, knowing so much of nothing
Makes me want to lie with him to learn
Again.

The image "bus station smell of living" probably refers to:

- ☐ the atmosphere of a bus station
- ☐ unpleasant smells
- ☐ the unpleasant wearisome aspects of life

. . . weariness aspects of life

6.

When you read an image in a poem or story, think about ideas <u>associated</u> with the image. For example, ideas associated with a day at the beach are:

picnics
sand
sunburn
swimming
waves

For some poeple, a day at the beach might be associated with fishing.

What ideas can be associated with a dark wintry day?

- ☐ bitter cold
- ☐ ice and snow
- ☐ sitting in a warm room and drinking hot coffee
- ☐ sitting under a shady tree eating ice cream
- ☐ warm sunshine

bitter cold
ice and snow
sitting in a warm room . . .

7.

READ the following poem and try to associate ideas to the words that are underlined:

The <u>force</u> that through the green fuse <u>drives</u>
the flower
<u>Drives</u> my green age; that <u>blasts</u> the roots of
trees
Is my <u>destroyer</u>.
And I am dumb to tell the <u>crooked</u> rose
My youth is bent by the same wintry fever.

The underlined words create images of:

- ☐ beauty and love
- ☐ patience and sorrow
- ☐ power and destruction
- ☐ wisdom and grace

power and destruction

8.

Often a word has historical associations. For example, READ the following:

1 When you are old and gray and full of sleep
And nodding by the fire, take down this book,
3 And slowly read, and dream of the soft look
Your eyes had once, and of their shadows deep;

5 How many loved your momemts of glad grace,
And loved your beauty with love false or true;
7 But one man loved the pilgrim soul in you
And loved the sorrows of your changing face.

In the line 7, the poet refers to a pilgrim soul. In 1620, a band of English Puritans, who were called Pilgrims, traveled over dangerous seas to found a colony in the unknown country of America. For centuries before the Pilgrims settled in New England, the word pilgrim was used to describe someone who went on a journey, especially to a shrine or holy place.

In the context of the poem, you can assume that the person who loved the "pilgrim soul" loved a woman for:

- ☐ her ability to make so many people happy even though she was sad
- ☐ her personal search for meaning and love in life
- ☐ her physical beauty and gracefulness
- ☐ the many happy moments she experienced in her life

her personal search . . .

9.

In the poems below human life is associated with other living things -- plants and insects.

A. The force that through the green fuse drives
the flower
Drives my green age; that blasts the roots of
trees
Is my destroyer.
And I am dumb to tell the crooked rose
My youth is bent by the same wintry fever.

B. The sense of death is most in dreading
And the poor beetle that we tread upon
In bodily suffering finds a pang as great
As when a giant dies.

The main idea behind the images in both poems is best expressed as:

- ☐ all living matter is subject to the same mysterious natural forces
- ☐ men have more control over nature than do other living things, like beetles and flowers
- ☐ nature is easily understood and accepted
- ☐ non-human organisms suffer more than humans do

all living matter is subject . . .

PANEL 9

To think to know the country and not know
The hillside on the day the sun lets go
Ten million silver lizards out of snow!
As often as I've seen it done before
I can't pretend to tell the way it's done.
It looks as if some magic of the sun
Lifted the rug that bred them on the floor
And the light breaking on them made them run.
But if I thought to stop the wet stampede,
And caught one silver lizard by the tail,
And put my foot on one without avail,
And threw myself wet-elbowed and wet-kneed
In front of twenty others' wriggling speed,—
In the confusion of them all aglitter,
And birds that joined in the excited fun
By doubling and redoubling song and twitter,
I have no doubt I'd end by holding none.

It takes the moon for this. The sun's **a wizard**
By all I tell; but so's the moon a witch.
From the high west she makes a gentle cast
And suddenly, without a jerk or twitch,
She has her spell on every single lizard.
I fancied when I looked at six o'clock
The swarm still ran and scuttled just as fast.
The moon was waiting for her chill effect.
I looked at nine: the swarm was turned to rock
In every lifelike posture of the swarm,
Transfixed on mountain slopes almost erect.
Across each other and side by side they lay.
The spell that so could hold them as they were
Was wrought through trees without a breath of storm
To make a leaf, if there had been one, stir.
It was the moon's: she held them until day,
One lizard at the end of every ray.
The thought of my attempting such a stay!

10.

REFER TO PANEL 9

"The sun's a wizard/ By all I tell; but so's the moon a witch" means most nearly:

- ☐ both the sun and the moon accomplish mysterious things
- ☐ the moon is more powerful than the sun
- ☐ the moon is ugly
- ☐ science explains all natural phenomena

both the sun and the moon . . .

The moon is personified as a witch whose "spell" (line 22) makes:

- ☐ a noise that sounds like birds
- ☐ the author want to turn into a lizard
- ☐ the birds turn into lizards
- ☐ the lizards scuttling about on the hillside
- ☐ silver lizards become motionless under her light

silver lizards become . . .

The poet uses the line, "By doubling and redoubling song and twitter," to capture the feeling of:

- ☐ anxiety
- ☐ disappointment
- ☐ excitement
- ☐ sorrow

excitement

PANEL 10

Because I could not stop for Death,
He kindly stopped for me;
The carriage held but just ourselves
And Immortality.

We slowly drove, he knew no haste,
And I had put away
My labor, and my leisure too,
For his civility.*

We passed the school where children played
At wrestling in a ring;
We passed the fields of gazing grain,
We passed the setting sun.

We paused before a house that seemed
A swelling of the ground;
The roof was scarcely visible,
The cornice but a mound.

Since then 'tis centuries; but each
Feels shorter than the day
I first surmised the horses' heads
Were toward eternity.

*Civility means politeness.

11.

In an earlier lesson, you learned that a metaphor can be developed or extended in a literary work.

In the poem on Panel 10, a metaphor is introduced in the first stanza and extended through four stanzas.

REFER TO PANEL 10 and READ the poem.

What is the metaphor introduced in the first stanza?

- ☐ death carries man away in a carriage
- ☐ death is kind
- ☐ death is the same thing as immortality

death carries man away . . .

12.

REFER TO PANEL 10

The central metaphor in this poem is death carrying human life away in a carriage. How is this metaphor developed in the second stanza?

- ☐ Death is described as civil (polite).
- ☐ The drive is described as slow.

The drive is described as slow.

How is the metaphor of death extended in stanza three?

- ☐ Life is symbolized by children, grain and sun.
- ☐ The riders in the carriage pass by three symbols of life.

The riders in the carriage . . .

The metaphor extends to stanza four as well. You can tell this by the phrase:

- ☐ "a swelling of the ground"
- ☐ "scarcely visible"
- ☐ "we paused"

"we paused"

13.

REFER TO PANEL 10

Once you understand the central image in the poem, think of the feelings that are associated with the particular words used by the poet.

READ the poem again and MATCH the following words with associated feelings:

Words		Associations		
A.	eternity	1. _____	calm, peacefulness	1. C, F
B.	he kindly stopped	2. _____	gentle or polite care	2. B, D
C.	he knew no haste			
D.	his civility	3. _____	life after death	3. A, E
E.	Immortality			
F.	put away my labor			

14.

From the feelings associated with certain words in the poem, you can infer the author's point of view towards (or feeling about) death.

The poet thinks of death as:

- ☐ another kind of life, beyond our experience
- ☐ a continuation of peace known in life
- ☐ the end of everything
- ☐ a painful separation from life

another kind of life . . .

15.

After you recognize images and associate feelings, you come to understand how and why an image is used. You can then approach an entire poem or essay, and pick out the author's point of view.

READ this passage:

> No man is an island, entire of itself;
> every man is a piece of the continent,
> a part of the mainland; if a clod be washed
> away by the sea, Europe is less, as well
> as if a manor of thy friends or of thine
> own were; any man's death diminishes
> me, because I am involved in mankind;
> and therefore never send to know for whom the
> bell tolls; it tolls for thee.

The author associates a human being with:

- ☐ bells
- ☐ Europe
- ☐ land
- ☐ sea

land

The author is saying that:

- ☐ all human beings are connected with one another
- ☐ every human being is self-sufficient
- ☐ people should take care of themselves
- ☐ property should be divided

all human beings are . . .

16.

In the poem below, the poet describes natural events. He does not make a statement about why he has selected these particular events. But, if you read them carefully, you will find a connection between the events. The author is implying something about life.

> What now is bud will soon be leaf,
> What now is leaf will soon decay;
> The wind blows east, the wind blows west;
> The blue eggs in the robin's nest
> Will soon have wings and beak and breast,
> And flutter away.

The poem expresses a common theme, that life is over all too soon.

What would be the most appropriate first line for this poem; the line most in keeping with the theme?

- ☐ Hark! The birds are on the wing again
- ☐ The country makes my heart grow warm
- ☐ Nature, of nature never does change
- ☐ Turn, turn, my wheel! All life is brief

Turn, turn, my wheel! . . .

17.

As in the midst of battle there is room
For thoughts of love, and in foul sin for mirth,
As gossips whisper of a trinket's worth
Spied by the death-bed's flickering candle-gloom
As in the crevices of a Caesar's tomb
The sweet herbs flourish on a little earth:
So in this great disaster of our birth
We can be happy, and forget our doom.

The author implies that life is:

- ☐ always sad
- ☐ never happy
- ☐ sometimes happy — sometimes happy
- ☐ uneventful

Lines 3 - 4 mean most nearly that:

- ☐ death is frightening
- ☐ people always behave appropriately
- ☐ people sometimes talk of unsignificant things at important moments — people sometimes talk . . .
- ☐ people usually talk about death

What does the author mean by doom (line 8)?

- ☐ death — death
- ☐ love
- ☐ sin
- ☐ war

18.

In the passages you have read, the author has presented his feelings directly. Often an author, through one or more characters, expresses different points of view. One character may imply something about another character.

In the passage below, a member of the court is talking to a king of England. The images are underlined.

Earl of Salisbury:

Ah, Richard, with the eyes of heavy mind,
I see thy glory like a shooting star
Fall to the base earth from the firmament!
The sun sets weeping in the lowly west,
Witnessing storms to come, woe, and
unrest;
Thy friends are fled, to wait upon thy foes;
And crossly to thy good all fortune goes.

What is the Earl's point of view towards King Richard's future?

- ☐ he is doomed
- ☐ his life will be pleasant
- ☐ it will be glorious
- ☐ it will probably be uneventful

he is doomed

50

19.

The two men talking in this excerpt from a play have different points of view.

1st Man: Big!
Why should it not be big?
What this city needs
Is one overmastering monument
Bringing the godhead in!
Town that gets in a war
For a girl's looks, fights
Ten mortal years
Not on the husband's side --
Piety, order, restraint --
No! On the lover's side!
It's your choice, we told him,
And the girl -- the girl's beautiful:
Swan's daughter and beautiful!
So we fought for their right to be happy!
Curious thing to be killed for:
The right to choose and be happy!

2nd Man: Can you think of a better?

1st Man: Peace!
Peace! Order! Certainty!
Things in their proper places!
Respect for authority! Truth!
A war like that can be won, --
The town gates open,
Grass to walk on, quietness.
The god will fight in such battles:
Not in our kind. Happiness!

The first man's point of view can best be stated as strongly opposed to:

- ☐ happiness
- ☐ wars fought for individual happiness
- ☐ wars fought for peace, order and truth
- ☐ women

. . . individual happiness

20.

In the poem below, the author reports a funeral from the point of view of a child.

They dressed us up in black,
Susan and Tom and me;
And, walking through the fields
All beautiful to see,
With branches high in the air
And daisy and buttercup,
We heard the lark in the clouds --
In black dressed up.

They took us to the graves,
Susan and Tom and me;
Where the long grasses grow
And the funeral tree:
We stood and watched; and the wind
Came softly out of the sky
And blew in Susan's hair,
As I stood close by.

Back through the fields we came,
Tom and Susan and me,
And we sat in the nursery together,
And had our tea.
And, looking out of the window,
I heard the thrushes sing;
But Tom fell asleep in his chair,
He was so tired, poor thing.

The poet implies that the child:

- ☐ goes through the day observing (seeing) everything but understanding little
- ☐ is deeply affected by the deaths
- ☐ is too moved by the funeral to pay attention to her friends
- ☐ really understands the significance of a funeral

goes through the day . . .

21.

Lady Macbeth to Macbeth:

O, never shall sun that morrow see!
Your face, my thane, is as a book where men
May read strange matters. To beguile the time,
Look like the time; bear welcome in your eye,
Your hand, your tongue; look like the innocent flower,
But be the serpent under't. He that's coming
Must be provided for; and you shall put
This night's great business into my dispatch;
Which shall to all our nights and days to come
Give solely sovereign sway and masterdom.

In lines 2 and 3 Lady Macbeth says Macbeth's face is:

- ☐ friendly
- ☐ honest
- ☐ mysterious
- ☐ unhappy

mysterious

Lady Macbeth's advice to Macbeth in lines 4 - 6 is to:

- ☐ be deceitful
- ☐ be open
- ☐ express hatred
- ☐ show no emotion

be deceitful

The passage indicates that the event about to take place (lines 8 - 10) will:

- ☐ break up the relationship between Lady Macbeth and Macbeth
- ☐ greatly change the course of events
- ☐ make life more unpleasant
- ☐ not make any significant change

greatly change the course . . .

22.

As you become more familiar with what you read, you are better able to understand what it is really about. You can pick out the theme or main idea of what has been written.

In order to do this, you should freely use the skills you have learned to help you interpret what you have read.

A summary of these skills are:

1. Asking questions to learn how much you know from what is stated

2. Recognizing images and associating thoughts and ideas with them to find out what the image implies

3. Locating the author's point of view

NO RESPONSE REQUIRED

GO ON TO THE NEXT FRAME

20

23.

READ the following poem. The poet uses the image of a prison throughout. In order to get to the essential meaning of the poem, think of the feelings that are usually associated with prisons.

The image of prisons is not used for the purpose of describing prisons, however, but rather to dramatize the poet's thought and feeling about the way men live <u>out</u> of prison -- the way men live their lives.

For most men in a brazen prison live,
Where, in the sun's hot eye,
With heads bent o'er their toil, they languidly
Their lives to some unmeaning taskwork give,
Dreaming of nought beyond their prison-wall.
And as, year after year,
Fresh products of their barren labour fall
From their tired hands, and rest
Never yet comes more near,
Gloom settles slowly down over their breast;
And while they try to stem
The waves of mournful thought by which they are prest,
Death in their prison reaches them,
Unfreed, having seen nothing, still unblest.

The poet says that most men's work is:

- ☐ easy for them
- ☐ highly creative
- ☐ just filling up time
- ☐ satisfying for them

just filling up time

If you reread line 12, you become more aware that the "prison" refers to a:

- ☐ city
- ☐ physical environment
- ☐ political situation
- ☐ state of mind

state of mind

23 (cont'd.)

The main idea of the poem is that:

- ☐ life offers no choice; you are born to work and die
- ☐ most people live good lives until they get old
- ☐ most people do not enjoy all that life can offer
- ☐ working and earning a living are the most important things in life

most people do not enjoy . . .

22

24.

Love, death and the passage of time, with the changes it brings to human beings from youth to old age, are common themes in literature. There are as many variations on these themes as there are poets. Each poem or story on this theme gives its message with a slightly different twist.

In the following poem about love, the poet states that love is an "ever-fixed mark" and "a star".

> Let me not to the marriage of true minds
> Admit impediments; love is not love
> Which alters when it alteration finds,
> Or bends with the remover to remove.
> O, no! it is an ever-fixed mark
> That looks on tempests and is never shaken;
> It is the star to every wandering bark,
> Whose worth's unknown, although his height
> be taken.
> Love's not Time's fool, though rosy lips and
> cheeks
> Within his bending sickle's compass come;
> Love alters not with his brief hours and weeks,
> But bears it out even to the edge of doom.
> If this be error and upon me prov'd
> I never writ, nor no man ever lov'd.

The essential meaning of the poem is that:

- ☐ love is constant and steady
- ☐ love is different at different periods of life
- ☐ love is only possible when people are young
- ☐ love is undependable and always changing

love is constant and steady

25.

In the following poem, death is personified. The poet recognizes death as a force but insists that it is not as powerful as some have thought.

Death, be not proud, though some have called thee
Mighty and dreadful, for, thou are not so;
For those whom thou think'st thou dost overthrow
Die not, poor Death, nor yet canst thou kill me.
From rest and sleep, which but thy pictures be.
Much pleasure, then from thee, much more must flow,
And soonest our best men with thee do go,
Rest of their bones, and soul's delivery.
Thou art a slave to Fate, Chance, kings and desperate men,
And dost with poison, war and sickness dwell,
And poppy, or charms can make us sleep as well,
And better than thy stroke; why swell'st thou then?
One short sleep past, we wake eternally,
And Death shall be no more; Death, thou shalt die.

The poet particularly minimizes (reduces) death's power in:

- ☐ lines 5 and 6
- ☐ lines 7 and 8
- ☐ lines 9 and 10

lines 9 and 10

The poet's dismissal of death is mainly due to his idea that:

- ☐ after they die, people wake to live in the after life
- ☐ death can't kill memories that people have of each other
- ☐ death is just like a dream
- ☐ death is a pleasurable experience

after they die, . . .

26.

All things can tempt me from this craft of verse:
One time it was a woman's face, or worse --
The seeming needs of my fool-driven land;
Now nothing but comes readier to the hand
Than this accustomed toil. When I was young,
I had not given a penny for a song.
Did not the poet sing it with such airs
That one believed he had a sword upstairs;
Yet would be now could I but have my wish
Colder and dumber and deafer than a fish.

The subject of the poem is:

- ☐ other poets
- ☐ writing poetry
- ☐ women
- ☐ youth

writing poetry

In the last two lines of the poem, the poet is saying:

- ☐ he doesn't want to pay attention to anything but his verse
- ☐ he's no longer interested in writing verse
- ☐ he wants an audience to think he is a hero
- ☐ he wishes he were young and in love

he doesn't want to pay . . .

Time completed _____

YOU HAVE NOW FINISHED THE FIRST PART OF THIS LESSON. WRITE DOWN THE TIME. THEN, AFTER YOU HAVE REVIEWED THE MAIN IDEAS IN THE FOLLOWING SUMMARY, TAKE THE MASTERY TEST AT THE END OF THE BOOKLET.

MASTERY TEST

Time started _____

1. READ this poem:

Piecemeal the summer dies;
At the field's edge a daisy lives alone;
A last shawl of burning lies
On a grey field-stone.

All cries are thin and terse;
The field has droned the summer's final mass;
A cricket, like a dwindled hearse
Crawls from the dry grass.

Lines 3 and 4, beginning with the image "A last shawl of burning," mean that:

a. ☐ a brush fire has started at the edge of the field

b. ☐ the cricket is burning with anger

c. ☐ the last rays of the summer sun are lighting up a stone

d. ☐ a shawl is burning in the field

2. READ this poem:

We are the hollow men
We are the stuffed men
Leaning together
Headpiece filled with straw! Alas!
Our dried voices, when
We whisper together
Are quiet and meaningless
As wind and dry grass . . .

The image "hollow men" probably is used to express the idea that:

a. ☐ many people are not in good physical health

b. ☐ many people are empty and dull; they ignore the riches of life

c. ☐ many people do not have enough to eat and drink

d. ☐ scarecrows in a field look like men

READ this poem:

Are you awake? Do you hear the rain?
How rushingly it strikes upon the ground,
And on the roof, and the wet window-pane!
Sometimes I think it is a comfortable sound,
Making us feel how safe and snug we are:
Closing us off in this dark, away from the dark outside.
The rest of the world seems dim tonight, mysterious and far.
Oh, there is no world left! Only darkness, darkness stretching wide
And full of the blind rain's immeasurable fall!

How nothing must we seem unto this ancient thing!
How nothing unto the earth -- and we so small!
Oh, wake, wake! -- do you not feel my hands cling?
One day it will be raining as it rains tonight; the same winds blow --
Raining and blowing on this house wherein we lie; but you and I --
We shall not hear, we shall not ever know.
O love, I had forgot that we must die.

3. The author is associating rain with:

a. ☐ being cold, wet, and alone

b. ☐ the forces of nature that man cannot control

c. ☐ the immortality* of beauty

d. ☐ sleeping comfortably in a warm, dry place

4. The author is saying that:

a. ☐ man must die, but love often makes him feel immortal

b. ☐ people are happy if they have a warm snug home of their own

c. ☐ rain is a sign of life since it makes things grow

d. ☐ scientific discoveries will never get to the point where man can prevent rain

NOTE NOTE NOTE NOTE NOTE

Skip two(2) pages to find page 29 and continue with question 5.

*Immortality means never dying.

5. "Thing" in line 10 refers to:

a. ☐ the darkness

b. ☐ the earth

c. ☐ the roof

d. ☐ the writer's feeling of love

READ this poem:

Like a football team whose colors are gold and scarlet
This wedge of trees in fall
Troops out to the edge of the field, with one big fellow
Looming above them all

Like a giant tackle whose name is Pug or Butch.
And the smaller dark-green firs
Stand around the pack and get in the way
Like schoolboy worshippers.

The resemblance will not hold another fortnight
When the leaves have left the bough;
It may not even look, tomorrow morning,
The way it seems to now.

Dismissed from the mind in winter, spring, and summer,
As sure as the year again
Reaches this point, it will bring this image with it,
Twenty more times, or ten.

Or maybe less, but if I am there to see it,
Each year, a bit more tall,
These trees will troop to the field, in gold and scarlet,
Like a football team in fall.

6. What is the poem comparing to a football team?

a. ☐ the autumn

b. ☐ a clump of trees in the fall

c. ☐ a field filled with trees, plants, and flowers

d. ☐ nature in spring, summer, and fall

e. ☐ a tree in the spring

7. Which of the following phrases repeats a <u>metaphor</u> from the first stanza?

a. ☐ "a bit more tall"

b. ☐ "if I am there to see it"

c. ☐ "like a football team"

d. ☐ "troop to the field"

8. Here are the first few lines of a poem. READ them:

1 Let us go then, you and I,
While the evening is spread out against the sky
3 Like a patient etherized* upon a table.

From the image in line 3 "a patient etherized upon a table," you can tell that the author feels that the evening is:

a. ☐ full of fun, like a game

b. ☐ full of movement and change

c. ☐ full of sorrow and trials

d. ☐ unmoving, cold, lifeless

e. ☐ vital, exciting, colorful, and beautiful

*Etherized means put to sleep before an operation.

READ this poem:

Suddenly the sky turned gray,
The day,
Which had been bitter and chill,
Grew soft and still.
Quietly
From some invisible blossoming tree
Millions of petals cool and white
Drifted and blew,
Lifted and flew,
Fell with the falling night.

9. The metaphor of a tree in this poem is used to convey an image of:

a. ☐ blossoms

b. ☐ many trees

c. ☐ the night

d. ☐ the sky

e. ☐ snow

10. The image conveyed by the poem is:

a. ☐ fierce

b. ☐ furious

c. ☐ gentle

d. ☐ playful

e. ☐ violent

Time completed _____

WHEN YOU HAVE FINISHED THIS TEST, WRITE DOWN THE TIME. THEN TAKE THE LESSON TO YOUR INSTRUCTOR OR HIS ASSISTANT FOR CHECKING. WAIT UNTIL THE LESSON IS APPROVED BEFORE GOING ON TO THE NEXT LESSON.

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ADVANCED GENERAL EDUCATION PROGRAM

A HIGH SCHOOL SELF-STUDY PROGRAM

KEEPING TRACK OF THE SUBJECT IN WRITING

LEVEL: II

UNIT: 6

LESSON: 3

U.S. DEPARTMENT OF LABOR
MANPOWER ADMINISTRATION, JOB CORPS
NOVEMBER 1969

U.S. DEPARTMENT OF LABOR
MANPOWER ADMINISTRATION, JOB CORPS
NOVEMBER 1969

1.

READ the following passage.

> Don and Don's friend Jim were discussing Don and Jim's plan. Don and Jim both agreed that the girls shouldn't be allowed to go with Don and Jim. The plan was too risky. The plan was so risky, in fact, that Don and Jim were getting nervous about the plan.

The above passage seems very awkward. Why does it sound so strange?

- ☐ Certain words are repeated too many times.
- ☐ The author uses too many large words.
- ☐ The sentences are too long.

Certain words are repeated . . . .

2.

Here is the same passage, written in a better style:

> Don and his friend Jim discussed their plan. They agreed that the girls shouldn't be allowed to go with them. The plan was too risky. It was so risky, in fact, that they were getting nervous about it.

The paragraph written this way is much easier to read, because there is not as much repetition of the words "Don and Jim" and "the plan." Instead of repeating those words, the author substituted other words. For example, instead of saying "Don and Don's friend," the author wrote "Don and his friend." The word "his" refers to Don, without having to repeat the name itself.

Who does the word "they" in the second sentence refer to?

- ☐ Don
- ☐ Jim
- ☐ Don and Jim

Don and Jim

What does the word "It" in the last sentence refer to?

_____

the plan

1

3.

Any word that names a person, or a thing can be replaced by another word. Words that name people or things are called nouns. Words that replace nouns are called pronouns.

For example, the first sentence below uses nouns. The second sentence replaces the nouns with pronouns. The nouns are underlined once. The pronouns are circled.

1. The boy gave the apple to Mrs. Grange.
2. (He) gave (it) to (her).

WRITE N next to the nouns below. WRITE P next to the pronouns.

_____ father	N
_____ him	P
_____ night	N
_____ picture	N
_____ she	P
_____ sky	N
_____ teacher	N
_____ they	P

4.

In the paragraph below, UNDERLINE each noun. DRAW a circle around each pronoun. The first sentence is done for you.

Joe was reading (his) new book. (It) was about machines. He liked reading about them very much. Mary asked him if she could look at it too. He told her the book was too hard for her.

(It) was about machines. (He) liked reading about (them) very much. Mary asked (him) if (she) could look at (it) too. (He) told (her) the book was too hard for (her).

5. Nouns are words that name: ☐ people ☐ things Pronouns are words that take the place of: ☐ words for people ☐ words for things	 people things words for people words for things
6. Some pronouns refer only to people. Other pronouns refer only to things. For example, the pronoun "he" refers only to people. If you were talking about a radio, you would not say "He doesn't work well." You would have to say "It doesn't work well." FILL IN each of the following blanks, using one of the pronouns from this list: he she them it Henry went to bed early because _____ was very tired. Jane is in ninth grade. _____ is 14 years old. The boys were being very noisy. The teacher asked _____ to be quiet. The room was quite small, so when fifty people came to the party, _____ was very crowded.	 he She them it

7.

Some pronouns, like "they," "their," and "them," can refer to either people or things.

For each of the following, decide whether the underlined pronoun refers to a person or a thing.

The cars were backed up for three blocks. The policeman was trying to get <u>them</u> moving.

<u>Them</u> refers to:

- ☐ people
- ☐ things

things

The drivers were getting very annoyed. The policeman asked <u>them</u> to be patient.

<u>Them</u> refers to:

- ☐ people
- ☐ things

people

The drivers started honking <u>their</u> horns.

<u>Their</u> refers to:

- ☐ people
- ☐ things

people

Some of the cars were overheated. <u>Their</u> engines were steaming.

<u>Their</u> refers to:

- ☐ people
- ☐ things

things

Finally, traffic started rolling again. The people were very relieved. <u>They</u> were thankful for the policeman's help.

<u>They</u> refers to:

- ☐ people
- ☐ things

people

PANEL 11

They walked aimlessly down the dusty road. It had
been darker and smoother before the dry summer began.
She looked up at the crab apple tree. Its shadow lay
like a huge ink blot beneath their feet. The occasional
rustling of its leaves barely broke the stillness.
Finally Mark said something. "It's not as if I'm going
off to the wars Lynn. It's only college. I'll be home
Thanksgiving and Christmas." She didn't say anything.
The big black blotch on the road seemed to grow darker.
It was not for want (lack) of words that she remained silent.
She knew that no matter what she said Mark could
not come to comprehend* her despair. He was going.
She would remain to wait. It was so unjust.

*Comprehend means understand or appreciate.

72 A

8. PREVIEW FRAME Good literary style requires that the author avoid repeating the same words over and over again. In the frames you just read, things or persons mentioned once were replaced by pronouns in later parts of the sentence or paragraph. Sometimes a noun was replaced by another noun, a different noun than the one used earlier. In order to understand what is happening in a passage you must be able to see that certain words in a passage refer to other words in the passage. You must be able to figure what is being referred to. In this section you will learn how to use the context in which the words occur to help you understand what is being referred to. NO RESPONSE REQUIRED	GO ON TO THE NEXT FRAME
9. REFER TO PANEL 11 READ this passage carefully. The underlined words refer to things or people in the passage. You already know that the pronoun "they" can refer to: ☐ people ☐ things ☐ both of the above Another important fact about the pronoun "they" is that it always refers to: ☐ one object ☐ more than one object ☐ two objects Now that you know all about the pronoun "they" use the context to help you figure out to what the word "they" in line 1 of this passage is referring. They in line 1 refers to _____.	both of the above more than one object Lynn and Mark

10. REFER TO PANEL 11 You know that the pronoun "it" refers to: ☐ a person ☐ a thing ☐ both of the above In this passage "it" in line 1 refers to something that had been darker and smoother before the dry summer began. The pronoun refers to: ☐ the dusty road (line 1) ☐ the crab apple tree (line 3) ☐ the shadow (line 3) ☐ the ink blot (line 4) What does "its" in line 3 refer to? _____ In what other line in the passage does "its" refer again to the same thing as in line 3? _____	a thing the dusty road (line 1) the crab apple tree line 5
11. REFER TO PANEL 11 In trying to identify who or what a word refers to, it is a good idea to <u>start</u> by looking at the things closest to it. You know that "it" in line 1 is closest to, and refers to, the phrase, _____. However, be careful not to make the mistake of unthinkingly always choosing the things closest to the referring word. The word "their" in line 4 cannot refer to any of the things closest to it in the passage, such as the inkblot or the shadow. The context makes this clear. You must go further in to the passage to find what their refers to. Whose feet are spoken of in line 4? _____	the dusty road Lynn's and Mark's

12. REFER TO PANEL 11 The phrase, "The big black blotch on the road" in line 9 does not tell you literally what seemed to grow darker. The phrase is referring to something mentioned earlier in the passage. In order to find out what this is, READ through the passage carefully and LOOK for something that might look like a big black blotch on a road. The phrase, "The big black blotch on the road" refers to: ☐ the crab apple tree ☐ the shadow of the crab apple tree ☐ the leaves of the crab apple tree	the shadow of the crab apple tree
13. READ this passage carefully. "I supposed that all a steamship pilot had to do was to keep his boat in the river, and I did not consider that that could be much of a trick since it was so wide." The speaker says that it is not very hard for a pilot to keep his boat in the river because some thing, which he refers to as "it," is very wide. "It" could refer to either the river or the boat, since both are things that could be wide. In order to figure out what pronoun "it" does refer to, think of what the speaker is saying. If the boat was wide, the steamship pilot's job would be a hard one. He would constantly be in danger of running up on the shore. If the river was wide, the pilot would have plenty of room for his boat. You can conclude then, that in this context the word "it" refers to the _____.	river

14. By day the skyscraper looms in the smoke and sun and has a soul, Prairie and valley, streets of the city, pour people into it and they mingle among its twenty floors and are poured out again back to the streets, prairies and valleys. It is the men and women, boys and girls so poured in and out all day that give the building a soul of dreams and thoughts and memories. (Dumped in the sea or fixed in a desert, who would care for the building or speak its name or ask a policeman the way to it?) It in line 2 refers to: ☐ day (line 1) ☐ prairie (line 2) ☐ skyscraper (line 1) ☐ smoke (line 1)	skyscraper (line 1)
15. So far you have seen how pronouns refer to nouns. But nouns also refer to other nouns. Consider the following two selections: A. Katherine knew I was watching her. She merely lowered her eyes and kept on reading. B. Katherine knew I was watching her. The little she-devil merely lowered her eyes and kept on reading. In selection A the pronoun she refers to Katherine; in selection B, the noun she-devil refers to Katherine. READ the selection below. She came upon a round pond, calm and still, its water clean and clear. At the edge of the silvery mirror she stopped, reluctant to mar the perfection of its surface. To what does the noun phrase, "the silvery mirror" refer? _____	the pond

16.

When an author uses a noun or noun phrase to refer to another noun the two nouns are similar in some respect. One suggests or describes the other. To figure out what a noun phrase is referring to, ask yourself this question: What is described or suggested by that noun phrase?

READ this passage:

The Mississippi River is a remarkable river in this: that instead of widening toward its mouth, it grows narrower; grows narrower and deeper. From the junction of the Ohio to a point half-way down to the sea, the width steadily diminishes, until, at the "Passes," above the mount, it is but little over half a mile. An article in the New Orleans Times-Democrat, based upon reports of able engineers, states that the great sewer annually empties four hundred and six million tons of mud into the Gulf of Mexico. This mud, solidified, would make a mass a mile square and two hundred and forty-one feet high.

What does the phrase, the great sewer (line 9) suggest, describe or refer to? _____

the Mississippi River

17.

The undefinable shape that now entered the pilot-house had Mr. X's voice. This said:

"Let me take her, George; I've seen this place since you have, and it is so crooked that I reckon I can run it myself easier than I could tell you how to do it."

So Ealer took a seat on the bench, panting and breathless. The black phantom assumed the wheel without saying anything, steadied the waltzing steamer with a turn or two, and then stood at ease, coaxing her a little to this side and then to that, as gently and as sweetly as if the time had been noon-day.

In this passage the phrase, "the black phantom" refers to someone who took over the steering of the ship. It is a mysterious phrase, designed to hide the identity of the person it is referring to. What other phrase in this passage also mysteriously covers up the identity of the person to whom it refers? _____

"the undefinable shape"

The phrases depicting a mysterious character refer to someone named in the passage. From the context, you can conclude that this character is:

- ☐ Ealer
- ☐ George
- ☐ Mr. X

Mr. X

18.

The men of the Manhattoes plucked up new courage
2 when they heard their leader -- or rather they
dreaded his fierce displeasure, of which they stood
4 in more awe than of all the Swedes in Christendom --
but the daring Peter, not waiting for their aid,
6 plunged sword in hand into the thickest of the foe.
Then did he display some such incredible achieve-
8 ments as have never been known since the miracu-
lous days of the giants.

The above passage begins by talking about the leader of the Manhattoes. It then proceeds to talk about "the daring Peter" who fought the foe courageously without waiting for the Manhattoes. What is the connection between this part of the passage and the part of the passage that talks about the leader?

- ☐ Both the leader and Peter were courageous.
- ☐ Peter and the leader helped the Manhattoes fight the enemy.
- ☐ Peter is the leader who is spoken about in the first part of the passage.
- ☐ There is no connection.

Peter is the leader . . .

"He" in line 7 refers to which of the following phrases?

- ☐ the daring Peter
- ☐ the foe
- ☐ their leader

the daring Peter

PANEL 12

The Inca Indians had their great empire in this mountain country when the first Spaniards came to Peru. They told the Spaniards that the colossal monuments that stood deserted about the landscape were erected by a race of white gods which had lived there before the Incas themselves became rulers. These vanished architects were described as wise, peaceful instructors, who had originally come from the north, long ago in the morning of time, and had taught the Incas' primitive forefathers architecture and agriculture as well as manners and customs. They were unlike other Indians in having white skins and long beards; they were also taller than the Incas. Finally they left Peru as suddenly as they had come; the Incas themselves took over power in the country, and the white teachers vanished forever from the coast of South America, and fled westward across the Pacific.

19. REFER TO PANEL 12 This passage talks about a "race of white Gods" (line 2) who lived in Peru before the Incas. They are referred to in line 5 as "peaceful instructors." Further on in the passage these white gods are again referred to as instructors, but in different words. WRITE the phrase which appears further on in the passage which refers to these peaceful instructors. _____ Later on in the passage the white gods are referred to again. This time the noun phrase that is used to refer to them suggests that they had done a great deal of building before they disappeared. WRITE this phrase which refers to the white gods as builders who disappeared from the land, but in different words. _____	"the white teachers" (line 11) these vanished architects
20. Dim as the borrow'd beams of moon and stars To lonely, weary, wand'ring travelers Is Reason to the soul: and, as on high Those rolling fires discover but the sky, Not light us here: so Reason's glimmering ray Was lent, not to assure our doubtful way, But guide us upward to a better day. And as those nightly tapers disappear When day's bright lord ascends our hemisphere; So pale grows Reason at Religion's sight; So dies, and so dissolves in supernatural light. The phrase, "Those rolling fires," in line 4, refers to: ☐ moon and stars (line 1) ☐ Reason's glimmering ray (line 5) ☐ the soul (line 3) ☐ supernatural light (line 11)	moon and stars (line 1)

21.

PREVIEW FRAME

Until now you have seen how pronouns, nouns, and noun phrases refer to people or things. Sometimes writers talk about things with phrases which cannot replace the things they talk about. These phrases refer to things nevertheless; they describe them.

READ the following passage.

> The book lay there behind the glass pane. His eye moved from it to the small brass lock on the door that kept it from him. He knew it was forever beyond his reach.

The underlined word "it" refers to the book. "It" is a pronoun replacing the word book. The underlined phrase in this selection does not replace a noun. It refers to, or describes, a noun.

What does the speaker know to be "forever beyond his reach"? _____

the book

22.

> The school district also included a number of the upper classes because, at the turn of the century, one or two old residential streets still lingered near the shouting and rumbling of the market, reluctant to surrender their fine old houses to the rabble of commerce, and become mere vulgar business thoroughfares.

This passage mentions several different things -- the school district, the upper classes, two old residential streets, fine old houses, and more. Some of these, the writer tells us, had "become mere vulgar business thoroughfares." Which of the above-mentioned things could the phrase, "become mere vulgar business thoroughfares" be referring to? _____

two old residential streets

NOTE NOTE NOTE NOTE

Turn to back cover to find frame 23 on page 16.

23.

It is the spot I came to seek --
2 My father's ancient burial-place,
Ere from these vales, ashamed and weak,
4 Withdrew our wasted race.
It is the spot -- I know it well --
6 Of which our old traditions tell.

To figure out what the phrase "old traditions" refers to, start by examining the things mentioned closest to it.

The "old traditions" in line 6 tell of:

- ☐ these vales (line 3)
- ☐ our wasted race (line 4)
- ☐ the spot (line 5)

the spot (line 5)

24.

It is the spot I came to seek --
2 My father's ancient burial-place
Ere from these vales, ashamed and weak,
4 Withdrew our wasted race.
It is the spot -- I know it well --
6 Of which our old traditions tell.

The phrase, "ashamed and weak," (line 3) follows "from these vales" most closely. It should be clear, however, that it is not the vales that are ashamed and weak.

Who or what is "ashamed and weak"? _____

"our wasted race"

PANEL 13

Time is the feather'd thing,
And, whilst I praise
The sparklings of thy looks and call them rays,
Takes wing,
Leaving behind him as he flies
An unperceived dimness in thine eyes.
His minutes, whilst they're told,
Do make us old;
And every sand of his fleet glass,
Increasing age as it doth pass,
Insensibly sows wrinkels there
Where flowers and roses do appear.

25. Often two or more phrases in a passage describe or refer to the same thing. In order to understand the passage you must trace back the second or third phrase to the thing it describes, going past the other descriptive phrases that come in between. REFER TO PANEL 13 In this poem the sand in line 9 is described as performing two actions. What is it described as doing in line 10? _____ What is it described as doing in line 11? _____ Now that you understand these lines you can answer the question, who or what sows wrinkles? _____	 It increases age. (or equivalent response) It sows wrinkles. (or equivalent response) the sand
26. Come, spur away, I have no patience for a longer stay, But must go down And leave the chargeable noise of this great town: I will the country see, Where old simplicity, Though hid in gray, Doth look more gay Than foppery in plush and scarlet clad. Farewell, you city wits, that are Almost at civil war -- 'Tis time that I grow wise, when all the world grows mad. Who or what looks "more gay than foppery" (line 9)? ☐ this great town (line 4) ☐ the country (line 6) ☐ old simplicity (line 7) ☐ city wits (line 11)	

PANEL 14

When we presently got under way and went poking down the broad Ohio, I became a new being, and the subject of my own admiration. I was a traveler! A word never had tasted so good in my mouth before. I had an exultant sense of being bound for mysterious lands and distant climes which I have never felt in so uplifting a degree since. I was in such a glorified condition that all ignoble feelings departed out of me, and I was able to look down and pity the untraveled with a compassion that had hardly a trace of contempt in it. Still, when we stopped at villages and wood-yards, I could not help lolling carelessly upon the railings of the boiler-deck to enjoy the envy of the country boys on the bank. If they did not seem to discover me, I presently sneezed to attract their attention, or moved to a position where they could not help seeing me. And as soon as I knew they saw me I gaped and stretched, and gave other signs of being mightily bored with traveling.

27. You have learned that a pronoun refers to a noun or a thing. But remember that a thing is not always an object. For example: Max yanked the emergency brake, but it didn't work. "It" refers to an object -- an emergency brake. In the following example, however, "it" refers not to an object but to an action. Fixing a flat is easy, all it takes is a spare, a jack and elbow grease. To what does it refer? _____	fixing a flat
28. REFER TO PANEL 14 Supposing you were asked what the word "it," in line 8, referred to and were given these 4 feelings to choose from: a. admiration for himself b. delight in the envy of the boys c. excitement d. pity for people who had never traveled. None of these phrases appears in the passage. Now READ the sentence in which the word "it" occurs. What does the writer say had "hardly a trace of contempt in it" (line 7)? ☐ my own admiration (line 2 ☐ glorified condition (line 5) ☐ ignoble feelings (line 6) ☐ a compassion (line 8) Knowing that "compassion" means "pity," which of the first set of choices would you pick as correct? ☐ a ☐ b ☐ c ☐ d	a compassion (line 8) d

29.

Prince Henry: Before God, I am exceeding weary.

Poins: 2 Is it come to that? I thought weariness dared not have attacked one of
4 so high a blood?

Prince Henry: Faith it does me; though it discolors
6 the complexion to acknowledge it.

"It" in line 6 refers to a feeling. None of the feelings given you to choose from appear in the passage. In order to answer the question, READ the passage to see what feeling Prince Henry has and then find the answer that names this feeling in different words.

"It" in line 6 refers to Prince Henry's feeling of:

- ☐ anger
- ☐ embarrassment
- ☐ exhaustion

exhaustion

30.

REFER TO PANEL 11 (Page 5).

"It" in line 13 refers to a <u>situation</u> which Lynn thinks is very unfair.

What situation does "it" refer to, that Lynn thinks is so unfair? _____

that Mark is going away and she is being left behind

(or equivalent response)

NOTE NOTE NOTE NOTE

Skip one(1) page to find page 22.

31.

"That" in the passage below refers to an action the pilot performs, which the speaker thought was a pretty easy thing to do.

> "I supposed that all a pilot had to do was to keep his boat in the river, and I did not consider that that could be much of a trick, since it was so wide."

What did the speaker think could not be much of a trick?

_____

piloting a boat
(or equivalent response)

32.

> Some men fancy that a democrat can only be one
> 2 who seeks to place himself at the level of the majority in all respects -- social, mental, and
> 4 moral. This would at once exclude all men of refinement, education, and taste from the class
> 6 of democrats.

Here again the correct answer to the question below is not a specific word, but an idea expressed by the passage.

"This" in line 4 refers to something that will keep the best people from being called "democrats." "This" refers to:

- ☐ the exclusion of superior people from the class of democrats
- ☐ the man who wants to lower himself to the happy medium
- ☐ the mass of common people
- ☐ the rule that all democrats must be no better than the average person

the rule that all democrats . . .

33.

At the end of what seemed a tedious while, I had managed to pack my head full of islands, towns, bars, and bends; and a curiously inanimate mass of lumber it was, too. However, inasmuch as I could shut my eyes and reel off a good long string of these names without leaving out more than ten miles of river in every fifty, I began to feel that I could take a boat down to New Orleans if I could make her skip those little gaps.

The correct answer to the question below is a summary of an idea expressed in the paragraph. The idea has something to do with the speaker's having trouble navigating the New Orleans River. "Those little gaps" in line 10 refer to:

- ☐ islands, towns, bars, and bends which the writer had learned
- ☐ names which the writer could recite
- ☐ parts of the river which the writer did not know
- ☐ pieces of lumber

parts of the river which . . .

34.

When forty winters shall besiege thy brow
And dig deep trenches in thy beauty's field
Thy youth's proud livery, so gaz'd on now,
Will be a tatter'd weed of small worth held.
Then being ask'd where all thy beauty lies,
Where all the treasure of thy lusty days,
To say, within thine own deep-sunken eyes
Were an all-eating shame and thriftless praise.
How much more praise deserv'd thy beauty's use
If thou couldst answer, 'This fair child of mine
Shall sum my count and make my old excuse,'
Proving his beauty by succession thine!
This were to be new made when thou art old
And see thy blood warm when thou feel'st it cold.

"This" in line 13 refers to:

- ☐ old age
- ☐ praise and admiration
- ☐ the woman's beauty
- ☐ the woman's having a child

the woman's having a child

Time completed _____

YOU HAVE NOW FINISHED THE FIRST PART OF THIS LESSON. WRITE DOWN THE TIME. THEN, AFTER YOU HAVE REVIEWED THE MAIN IDEAS IN THE FOLLOWING SUMMARY, TAKE THE MASTERY TEST AT THE END OF THE BOOKLET.

PRONOUNS

Pronouns are words that take the place of names of people and things. An author uses pronouns to avoid having to repeat the same words over and over. In order to understand a passage you must be able to see that certain words refer to other words in the passage.

A pronoun may take the place of the names of people or objects.

EXAMPLES:

Jane is in ninth grade. She is 14 years old.
The room was quite small. With only half his furniture inside, it was too crowded.
Some of the cars overheated. Their engines were steaming.
The people were relieved. They were thankful for the man's help.

A pronoun may also refer to an action or a feeling.

EXAMPLES:

Being a good dancer is easy; all it takes is a little practice.
I was able to look down and pity the untraveled with a compassion that had hardly a trace of contempt in it.

In the following example, all the underlined words are pronouns. The references to line numbers in the rest of this sheet refer to the line numbers in this example.

EXAMPLE:

They walked aimlessly down the dusty road. It had been darker and smoother before the dry summer began. She looked at the crab apple tree. Its shadow lay like a huge ink blot beneath their feet. The occasional rustling of its leaves barely broke the stillness. Finally Mark said something. "It's not as if I'm going off to the wars, Lynn. It's only college. I'll be home Thanksgiving and Christmas." She didn't say anything. The big black blotch on the road seemed to grow darker. It was not for want of words that she remained silent. She knew that no matter what she said Mark could not come to comprehend her despair. He was going. She was staying. It was so injust.

Often a pronoun refers to the noun closest to it, always.

EXAMPLE:

"their" in line 6 does not refer to anything close to it. Only as you read on, does it become clear that "their" refers to Lynn and Mark's feet.

PHRASE REFERENCE

Sometimes a phrase will be used with reference to something stated earlier or later in the passage.

EXAMPLE:

In line 12 "The big black blotch" refers to the shadow of the crab apple tree described in line 4.

NOUN REFERENCE

At times a phrase may not replace the thing talked about. It may, rather, describe the thing. Sometimes it is difficult to trace what is being described or referred to:

EXAMPLE:

She came upon a round pond, calm and still, its water clean and clear. At the edge of the silvery mirror she stopped, reluctant to mar the perfection of its surface.

A noun or noun phrase may also be used to refer to another noun.

EXAMPLE:

The book lay there behind the glass pane. His eye moved from it to the small brass lock on the door that kept it from him. He knew it was forever beyond his reach.

In the last line it refers to the book, not the lock. The book was forever beyond his reach.

MASTERY TEST

Time started _____

NOTE NOTE NOTE NOTE

Skip one(1) page to find page 28 and start with question 1 on that page.

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze
The waves beside them danced; but they
Out-did the sparkling waves in glee:
My heart with pleasure fills
And dances with the daffodils.
A poet could not but be gay,
In such delightful company.

1. "They" in line 7 refers to:

   a. ☐ daffodils (Line 4)

   b. ☐ hills (Line 2)

   c. ☐ trees (Line 5)

   d. ☐ waves (Line 8)

2. Who or what dances along with the daffodils? (Line 10) _____

3. How do you know that "them" in line 7 cannot refer to "a cloud" in line 1? _____

Devouring Time, blunt thou the lion's paw
And make the earth devour her own sweet brood;
Pluck the keen teeth from the fierce tiger's jaws
And burn the long-liv'd phoenix in her blood;
Make glad and sorry seasons as thou fleets,
And do whate'er thou wilt, swift-footed Time,
To the wide world and all her fading sweets;
But I forbid thee one most heinous crime:
O, carve not with thy hours my love's fair brow,
Nor draw no lines there with thine antique pen!
Him in thy course untainted do allow
For beauty's pattern to succeeding men.
Yet do thy worst, old Time! Despite thy wrong.
My love shall in my verse ever live young.

4. "Thy wrong" in line 13 refers to:

a. ☐ another poet writing poetry about the poet's love

b. ☐ the earth's killing her creatures

c. ☐ the passing of time aging the poet's love

d. ☐ the weakening of the lion's paws

5. To whom does "thy" (line 13) refer? _____

6. "One most heinous crime" in line 8 refers to the same idea as:

a. ☐ blunt thou the lion's paw (Line 1)

b. ☐ do whate'er thou wilt (Line 6)

c. ☐ fading sweets (Line 7)

d. ☐ thy wrong (Line 13)

Whenever I took to getting a bit smug, there was Mr. Bixby thinking of something to fetch me down again. One day he turned on me suddenly with this settler:

"What is the shape of Walnut Bend?"

He might as well have asked me my grandmother's opinion of protoplasm. I reflected respectfully and then said I didn't know it had any particular shape. My gun-powdery chief went off with a bang, of course, and then went on loading and firing until he was out of adjectives. I had learned long ago that he only carried just so many rounds of ammunition, and was sure to subside into a very placable and even remorseful old smooth bore as soon as they were all gone.

7. "My gun-powdery chief" in line 7 refers to:

a. ☐ Mr. Bixby

b. ☐ rounds of ammunition

c. ☐ the writer's gun

d. ☐ the writer's temper

Time completed _____

WHEN YOU HAVE FINISHED THIS TEST, WRITE DOWN THE TIME. THEN TAKE THE LESSON TO YOUR INSTRUCTOR OR HIS ASSISTANT FOR CHECKING. WAIT UNTIL THE LESSON IS APPROVED BEFORE GOING ON TO THE NEXT LESSON.

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ADVANCED GENERAL EDUCATION PROGRAM

A HIGH SCHOOL SELF-STUDY PROGRAM

READING LITERATURE FOR UNDERSTANDING

LEVEL: II

UNIT: 6

LESSON: 4

U.S. DEPARTMENT OF LABOR
MANPOWER ADMINISTRATION, JOB CORPS
NOVEMBER 1969

U.S. DEPARTMENT OF LABOR
MANPOWER ADMINISTRATION, JOB CORPS
NOVEMBER 1969

1.

PREVIEW FRAME

What's happening?
Who are the characters?
What do they feel?
To what does an image refer?
What feelings or ideas can be
associated with a word?

By asking questions like those above, you can discover the meaning of a story, a play, or a poem. You can <u>interpret</u> what an author has written.

In this section you will learn more about interpreting literature. You will learn how to figure out what is <u>implied</u> by certain statements and words.

NO RESPONSE REQUIRED

GO ON TO THE NEXT FRAME

2.

READ the following passage from a play:

Robert. Go with her, you, you dithering imbecile. Stay within call; and keep your eye on her. I shall have her up here again.

Steward. Do so in God's name, sir. Think of those hens, the best layers in Champagne; and --

Robert. Think of my boot; and take your backside out of reach of it.

In line 9 the word it refers to:

- ☐ Robert's boot
- ☐ Robert's children
- ☐ the Steward's eye

Robert's boot

In lines 9 and 10 the author does not actually tell you what Robert may do to the Steward; he suggests or hints at it. READ the two lines again. What does the author hint that Robert will do to the Steward?

- ☐ Robert will kick the Steward in the seat of the pants.
- ☐ Robert will make the Steward shine his boots.

Robert will kick the Steward . . .

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3.

If you ask yourself <u>what</u> is happening in a passage you will be able to see what the author implies even though it may not be written in the passage.

> "Mademoiselle Ravensky informed me that he was a skillful duelist," said Stamm. "Well, he will do very well here; a duel is a family affair with us. You are welcome, Monsieur Zodomirsky. However quick your temper, you must be careful of it before me, or I shall take upon myself to cool it."

What is happening in this passage?

- ☐ Stamm is fighting with Zodomirsky
- ☐ Stamm is telling Zodomirsky how he feels about duels

Stamm is telling Zodomirsky . . .

What does Stamm mean when he says "I shall take upon myself to cool it"?

- ☐ that he will challenge Zodomirsky to a duel
- ☐ that he will throw water on Zodomirsky
- ☐ that Zodomirsky will challenge Stamm to a duel

that he will challenge . . .

4.

READ the following passage from a short story. Remember to ask yourself what is happening. From this you can often infer what will happen, or what has happened.

"Hurry up," he said. "I can't wait all night."
He had forgotten to tell her about the safety catch, and when she pulled the trigger nothing happened.
"It's that little lever," he said. "Press that little lever." Then, in his impatience, he hurdled the sofa anyhow.
The pistol went off and Louise got him in midair.

What does the author mean by the phrase "Louise got him in midair" (line 7)?

- ☐ She shot him.
- ☐ She threw the pistol at him.
- ☐ She was thrown against him by the force of the gun.
- ☐ She slapped him for being impatient.

She shot him.

5.

There was a short service of intercession and prayer in Westminster Abbey on May 26, 1940. The English are loth to expose their feelings, but in my stall in the choir I could feel the pent-up, passionate emotion, and also the fear of the congregation, not of death or wounds or material loss, but of the defeat and the final ruin of Britain.

What does this passage imply about the British people's feeling on May 26, 1940?

- ☐ They felt they would be the victor.
- ☐ They were afraid they would not survive an attack.
- ☐ They were confident that they could not be destroyed.

they were afraid they . . . .

6.

READ this poem, asking yourself what the underlined words suggest:

1 A slumber did my spirit seal;
I had no human fears:
3 She seemed a thing that could not feel
The touch of earthly years.

5 No motion has she now, no force;
She neither hears nor sees;
7 Rolled round in earth's diurnal course,
With rocks, and stones, and trees.

The writer uses the word slumber to suggest untroubled sleep. Sleep is a metaphor here. When the poet says he slumbered he means, "I was kidding myself." What did he fool himself about?

- ☐ his fear that he was not human
- ☐ the beauty of his love
- ☐ the fact that all humans die — the fact that all humans die
- ☐ the faithfulness of his love

READ the second verse of the poem and then look at line 2 in the first verse. What does human fear imply in the context of the entire poem?

- ☐ fear of death — fear of death
- ☐ fear of losing his love to another man
- ☐ fear of other humans

The poet says that "She" is now with rocks and stones. What can be associated with rocks and stones?

- ☐ change and motion
- ☐ life and growth
- ☐ something still and lifeless — something still and lifeless

7.

A slumber did my spirit seal;
I had no human fears:
She seemed a thing that could not feel
The touch of earthly years.

No motion has she now, no force;
She neither hears nor sees;
Rolled round in earth's diurnal course,
With rocks, and stones, and trees.

What does the second verse imply?

- ☐ The poet is now dead.
- ☐ The poet no longer loves her.
- ☐ She has grown too old.
- ☐ She is dead and buried.

She is dead and buried.

8.

Notice in the following poem the implication that young people tend to ignore the advice of older, wiser men.

When I was one-and-twenty
I heard a wise man say,
"Give crowns and pounds and guineas
But not your heart away;
Give pearls away and rubies
But keep your fancy free."
But I was one-and-twenty,
No use to talk to me.

When I was one-and-twenty
I heard him say again,
"The heart out of the bosom
Was never given in vain;
'Tis paid with sighs a-plenty
And sold for endless rue*."
And I am two-and-twenty,
And oh, 'tis true, 'tis true.

What does it mean to give your heart away?

- ☐ to have no heart (being hard-boiled)
- ☐ to ignore your heart
- ☐ to love somebody

to love somebody

"The heart is never given in vain" means:

- ☐ it's useless to give away your heart
- ☐ you always pay when you give your heart away

you always pay when . . .

In line 16, the poet most probably means that he:

- ☐ has loved and suffered for it
- ☐ is now rich but had to work hard
- ☐ is very happy, but it cost him a price
- ☐ was successful in love

has loved and suffered for it

*Rue means disappointment, regret, suffering.

9.

When reading this description of Daniel Webster, ask yourself what he might do to make a living.

They said, when he stood up to speak, stars and stripes came right out of the sky, and once he spoke against a river and made it sink into the ground. They said, when he walked the woods with his fishing rod, Killall, the trout would jump out of the streams right into his pockets, for they knew it was no use putting up a fight against him; and, when he argued a case, he could turn on the harps of the blessed and the shaking of the earth underground.

Which of the following occupations would fit this man best?

- ☐ a doctor
- ☐ a farmer
- ☐ a fireman
- ☐ a lawyer

a lawyer

10.

In this passage Dumont describes another man. Try to understand the kind of person Dumont is describing.

" . . . . If I had not lived with him," says Dumont, "I never should have known what a man can make of one day; what things may be placed within the interval of twelve hours. A day for this man was more than a week or a month is for others; the mass of things he guided on together was prodigious;* from the scheming to the executing not a moment lost."

You can conclude that the character being described is:

- ☐ a criminal
- ☐ friendly
- ☐ industrious
- ☐ lazy

industrious

*Prodigious means enormous or marvelous.

11.

The true gentleman in like manner carefully avoids whatever may cause a jar or a jolt in the minds of those with whom he is cast; -- all clashings of opinion, or collision of feeling, all restraint, or suspicion, or gloom, or resentment; his great concern being to make everyone at their ease and at home. He has his eyes on all his company; he is tender towards the bashful, gentle towards the distant, and merciful towards the absurd; he can recollect to whom he is speaking; he guards against seasonable allusions, or topics which may irritate; he is seldom prominent in conversation, and never wearisome.

READ the above paragraph. Ask yourself what you can infer about the character being described. For example, how would the above character behave at a party where there is a shy girl sitting in the corner? He would:

- ☐ embarrass her
- ☐ ignore her
- ☐ speak to her quietly and reassuringly
- ☐ try to make her meet a lot of people

speak to her quietly and . . .

12.

> There was a military quality in his nature not to be subdued, always manly and able, but rarely tender, as if he did not feel himself except in opposition. He wanted something to oppose. I may say he required a little sense of victory, a roll of the drum, to call his powers into full exercise. It cost him nothing to say No; indeed he found it much easier than to say Yes. It seemed as if his first instinct on hearing a proposition was to controvert it, so impatient was he of the limitations of our daily thought. This habit, of course, is a little chilling to the social affections; and though the companion would in the end acquit him of any malice or untruth, yet it mars conversation. Hence, no equal companion stood in affectionate relations with one so pure and guileless. "I love Henry," said one of his friends, "but I cannot like him; and as for taking his arm, I should as soon think of taking the arm of an elm-tree."

How would Henry behave in a discussion with an older man who said something Henry disagreed with?

- ☐ He would admit that there can be several points of view.
- ☐ He would contradict the old man and insist on his own point of view.
- ☐ Out of respect for the older man, Henry would say nothing to him.

He would contradict the . . .

13.

The following poem describes a man as the people in his hometown see him. Notice how the final action contrasts with the overall description of the character. Ask yourself what the author's point of view is.

Whenever Richard Cory went down town,
I We people on the pavement looked at him:
He was a gentleman from sole to crown,
Clean favored, and imperially slim.

And he was always quietly arrayed,
II And he was always human when he talked;
But still he fluttered pulses when he said,
"Good morning," and he glittered when
he walked.

And he was rich -- yes, richer than a king,
III And admirably schooled in every grace:
In fine, we thought that he was everything
To make us wish that we were in his place.

So on we worked, and waited for the light,
IV And went without the meat, and cursed the
bread;
And Richard Cory, one calm summer night,
Went home and put a bullet through his head.

Would you say that the townspeople admired Richard Cory before his death?

- ☐ yes
- ☐ no

yes

Do you think that people still admired Richard Cory after his death?

- ☐ yes
- ☐ no

no

Which of the following statements best summarizes the point of view expressed in the poem?

- ☐ Don't envy a man because of appearance.
- ☐ Love your neighbors.
- ☐ Most wealthy men are unhappy.
- ☐ Wealth buys happiness.

Don't envy a man because . . .

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14.

As you read the following paragraph, ask yourself if the author is just describing something or expressing an opinion.

> The Connecticut State Prison at Wethersfield is a huge, gloomy Victorian structure whose very appearance seems calculated to implant in the mind of the onlooker the idea of justice in its most retributive* sense. It is one of the oldest prisons in America. Uncompromisingly sober, the penitentiary suggests not only that crime does not pay but that whosoever is a wrongdoer can never be saved. On Death Row, the condemned cells were built for an epoch when, after a man was told he must die, the supreme penalty was administered far more swiftly than in these present days of interminable legal postponements. Each cell still measures only seven by seven feet, implying momentary residence.

What can you infer about the author's point of view towards prisons?

- ☐ Long-term prisoners should be forced to live in small cells.
- ☐ Prison sentences should be replaced by an immediate death penalty.
- ☐ The prison is not adequate for modern times.
- ☐ The prison is the perfect place for modern day criminals.

*Retribution means punishment.

The prison is not adequate . . . .

15.

Dickinson's poetry has been thoroughly read, and well though undifferentiatingly loved -- I after a few decades or centuries almost everybody will be able to see through Dickinson to her poems.

But something odd has happened to the living, changing part of Whitman's reputation: nowadays it is people who are not particularly interested in poetry, people who say that they read a poem II for what it says, not for how it says it, who admire Whitman most. Whitman is often written about, either approvingly or disapprovingly, as if he were the Thomas Wolfe of nineteenth-century democracy, the hero of a de Mille movie about Walt Whitman.

In paragraph I, the author implies that people are fascinated by the person, Emily Dickinson, and therefore they see her instead of her poems.

In paragraph II, the author says that Walt Whitman is:

- ☐ appreciated only by those who are literary scholars
- ☐ most appreciated by people who admire heroes — most appreciated by people . . .
- ☐ not as good a poet as Emily Dickinson

16.

READ this paragraph and ask yourself what is implied about the author's opinion on unemployment.

> It has been written, "an endless significance lies in Work"; a man perfects himself by working. Foul jungles are cleared away, fair seed fields rise instead, and stately cities; and withal the man himself first ceases to be a jungle and foul unwholesome desert thereby. Consider how, even in the meanest sorts of Labor, the whole soul of a man is composed into a kind of real harmony, the instant he sets himself to work! Doubt, Desire, Sorrow, Remorse, Indignation, Despair itself, all these like helldogs lie beleaguering the soul of the poor dayworker, as of every man; but he bends himself with free valor against his task, and all these are stilled, all these shrink murmuring off into their caves. The man is now a man. The blessed glow of Labor in him. Tis it not as purifying fire, wherein all poison is burnt up, and of sour smoke itself there is made bright blessed flame?

After reading the above paragraph, which of the following statements would you say describes the author's beliefs?

- ☐ An idle man is a happy man.
- ☐ Hard-working men die young.
- ☐ Man and society are at their best when everyone can work.
- ☐ Work encourages despair, and too much of that is bad for society.

Man and society are at . . .

17.

Try to understand the author's point of view as you read this passage.

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red:
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damask'd red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound:
I grant I never saw a goddess go;
My mistress, when she walks, treads on the ground:
And yet, by heaven, I think my love as rare
As any she belied with false compare.

In the above poem the poet's attitude towards other love poems is:

- ☐ appreciative
- ☐ approving
- ☐ scornful
- ☐ sorrowful

scornful

In his concluding statement (lines 14 and 15), does he imply that she is not beautiful?

- ☐ yes
- ☐ no

no

What would you say is the poet's attitude towards his love as expressed in this poem?

- ☐ despairing
- ☐ jealous
- ☐ passionate
- ☐ realistic

realistic

18.

We are a disappointed generation. We are a discontented people. Our manner of life says it aloud even if discreetly our public faces smile. The age of happy problems has brought us confusion and anxiety amid the greatest material comfort the world has ever seen. Culture has become a consolation for the sense of individual powerlessness in politics, work, and love. With gigantic organizations determining our movements, manipulating the dominion over self which alone makes meaningful communion with others possible, we ask leisure, culture, and recreation to return to us a sense of ease and authority. But work, love, and culture need to be connected. Otherwise we carry our powerlessness with us onto the aluminum garden furniture in the back yard.

The author of this passage would approve of more:

- ☐ cultural entertainment for the majority
- ☐ individual participation in politics
- ☐ material comforts and leisure time

individual participation . . .

Time completed _____

YOU HAVE NOW FINISHED THE FIRST PART OF THIS LESSON. WRITE DOWN THE TIME. THEN TAKE THE MASTERY TEST AT THE END OF THE BOOKLET. THERE IS NO SUMMARY SHEET FOR THIS LESSON.

MASTERY TEST

Time started _____

1. Were all those dreadful things necessary? Were they the inevitable results of the desperate struggle of determined patriots, compelled to wade through blood and tumult, to the quiet shore of a tranquil and prosperous liberty? No! Nothing like it. The fresh ruins of France, which shock our feelings wherever we can turn our eyes, are not the devastation of civil war; they are the sad and ignorant counsel in time of profound peace.

You can infer that this writer thinks that:

a. ☐ all war is wrong and can never be justified

b. ☐ revolutions are not necessary; they cause too much bloodshed and destruction

c. ☐ revolution is inevitable in times of profound peace

d. ☐ war is often necessary and it is inevitable that blood is shed

2. Oh yet we trust that somehow good
Will be the final goal of ill,
To pangs of nature, sins of will,
Defects of doubt, and taints of blood;

That nothing walks with aimless feet
That not one life shall be destroyed,
Or cast as rubbish to the void,
When God hath made the pile complete

That not a worm is cloven in vain;
That not a moth with vain desire
Is shriveled in a fruitless fire,
Or but subserves another's gain

Imagine that the author of the above poem learns of a plane accident in which forty people are killed. What reaction would be consistent with his attitude toward death as expressed in the poem?

a. ☐ Accidents show the cruelty of fate and the meaninglessness of human life.

b. ☐ Although such an accident seems meaningless, it is God's will and has a final purpose.

c. ☐ Human life can be destroyed by accident and therefore has no ultimate purpose.

d. ☐ It is terrible for so many people to be killed by accident.

3. By this time, surely, I must have proved myself sufficiently engaged in the project and design of our author, whose defence I have undertaken. His pretension, as plainly appears in his third article is to recommend morals on the same foot with what in a lower sense is called manners.

The above paragraph was written by a writer who is:

a. ☐ giving his opinion about his own writing

b. ☐ giving his opinions about the work of another writer

c. ☐ reporting facts about a book he has read

4. With which of the following statements would the author of the above paragraph agree?

a. ☐ One's honesty is more important than one's social behavior.

b. ☐ Politeness and good manners are equal in importance to honesty and integrity.

c. ☐ In a certain sense, manners are higher than morals.

5. It was too lonely for her there,
And too wild
And since there were but two of them,
And no child,

And work was little in the house,
She was free,
And followed where he furrowed field,
Or felled tree.

She rested on a log and tossed
The fresh chips,
With a song only to herself
On her lips.

And once she went to break a bough
Of black alder.
She strayed so far she scarcely heard
When he called her --

And didn't answer -- didn't speak --
Or return.
She stood, and then she ran and hid
In the fern.

He never found her, though he looked
Everwhere
And he asked at her mother's house
Was she there.

Sudden and swift and light as that
The ties gave,
And he learned of finalities
Besides the grave.

What happened to the woman in this poem?

a. ☐ She died.

b. ☐ She ran away.

c. ☐ She got lost.

d. ☐ She killed herself.

6. You can infer from the poem that the woman:

a. ☐ hated her husband

b. ☐ loved another man

c. ☐ was homesick

d. ☐ was discontented

Time completed _____

WHEN YOU HAVE FINISHED THIS TEST, WRITE DOWN THE TIME. THEN TAKE THE LESSON TO YOUR INSTRUCTOR OR HIS ASSISTANT FOR CHECKING. WAIT UNTIL THE LESSON IS APPROVED BEFORE GOING ON TO THE NEXT LESSON.

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